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Gaylord College

Journalism and Mass Communication 3433: Public Relations Publications

January 14–May 2 | M/W 3–4:15 p.m. | Physical Science Center, 0201

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Course Description

Public Relations Publications is one of the central courses for modern public relations professionals. Virtually all messages are backed up by written and/or electronic content that runs the gamut from RSS feeds and HTML, to brochures, PDFs, and reports. Professionals can no longer get by without desktop publishing, graphic design, and photo editing skills.

In order to advance in the profession and eventually move into management, professionals need to understand effective graphic design, as well as other related design aspects such as typography, paper, color, symmetry, etc.

Objectives

- To learn the core features of InDesign, Illustrator, Photoshop, & Acrobat.
- To learn principles of effective graphic design.
- To learn principles of effective typography.
- To learn how to obtain and manipulate graphics and images.
- To learn aspects of effective message design.
- To learn how to scan documents and create PDFs.
- To build graphic design skills through theory, model, and practice.

Note Carefully: Make no mistake. Public Relations Publications is a hard course. You are essentially getting two courses for the price of one—a bargain you rarely see in higher education. The lecture section is designed to deal with theoretical and practical design issues. Understanding effective design is not a trivial issue subservient to using the software. As my undergraduate poetry teacher used to say: “Form is the stone we hone our minds edge on.” Similarly, principles of effective design are what underlay *every* effective design. Your lab sections are designed to guide you through the process of learning how to create effective public relations documents. In the lab, we teach design skills that apply in every context: public relations, journalism, advertising, etc. You should not expect your lab to be about mastering software. The lab provides a more intimate setting with an instructor that can facilitate your learning by providing tips and guidance on both software and design concepts. In the lab, you practice publication, design, and using software by completing tutorials and assignments intended to hone your professional skills. Finally, do not expect either your lab section or the lecture to be “easy.” Assume that your *work-load* will be two courses and adjust your course load accordingly. If you are taking 19 credits you will be overworked and stressed. Do not complain about how much work you have due at the end of the semester or how many other classes you are taking. Take fewer classes. If you have any questions or class issues, do not hesitate to come see me. Do not ignore problems, and do not use e-mail as a means of complaining about a grade. Come see me or your lab instructor in person.

Miscellaneous

- ***Come up with a method to help me remember your name (start with a sign).***
- *Having even one spelling error will result in a zero for any assignment.*
- All readings and reading questions are due on the date indicated.
- Missed exams cannot be made up for any reason.
- Exams may only be taken early with prior permission.
- Late assignments will be discounted 10% per *calendar day*.
- If you do not have an assignment ready to turn in, do not skip class! Come anyway.

- Come see me in office hours with questions or for feedback before assignments are due. Office hours are there for you; you pay for them so use them.
- Familiarize yourself with Associated Press (AP) style and follow it for all assignments.

Required Texts (plus readings posted on Learn.OU.edu)

Kelby, S, & White, T. (2006). *InDesign CS/CS2: Killer Tips*. USA: NAPP Publishing. ISBN: 0321330641. \$19.79

Krause, J. (2004). *Design basics index*. Cincinnati Ohio: How Design Books. ISBN: 1581805012. \$16.49

Lupton, E. (2004). *Thinking with type: A critical guide for designers, writers, editors, and students*. New York: Princeton Architectural Press. ISBN: 1568984480. \$13.57

White, A. W. (2002). *The elements of graphic design: Space, unity, page architecture, and type*. New York: Allworth Press. ISBN: 1581152507. \$16.47

Recommended Texts

Diggs-Brown, B. (2006). *The pr styleguide: Formats for public relations practice (2nd edition)*. Belmont, CA: Wadsworth/Thompson Learning. ISBN: 0495006432.

Goldstein, N. (Ed.) (2006). *The Associated Press stylebook and libel manual and briefing on media law with internet guide and glossary*. New York: Associated Press. ISBN: 0917360508.

Parker, R. C. (2006). *Looking good in print (sixth edition)*. Scottsdale Arizona: Paraglyph Press. ISBN: 193309706X. \$19.79

Class Policies

Formatting and Writing Expectations

Public relations is characterized by effective writing. As a result, professional writing standards are expected on all assignments. Professional standards include: correct grammar, spelling, punctuation, and careful proofreading. No spelling errors are allowed. *Having even one spelling error will result in a zero for the assignment.* Documents (papers, handouts, etc.) prepared for *this* class should be double-spaced (27 lines-per-page), have one-inch margins all around, and be written in Bookman or Bookman Old Style 11 pt. **Never use** Arial, Helvetica, Times or Times New Roman, for any assignment in my class. I will not accept an assignment in one of those fonts and your work may be late after I send you back to fix it.

NB: For your Lab sections, the font and spacing rules do not apply but the spelling and grammar rules do.

Attendance Policy

In the business world, attendance is an important aspect of professionalism. Indeed, “just showing up” is sometimes the most important aspect of job performance and can mean the difference between a promotion or a layoff. Additionally, attribution theory tells us that even the best employees, professors, or students in the world will be perceived as slackers if they do not come to class or work. Getting good grades on tests and assignments is necessary but not sufficient. Attendance is a required aspect of class just like doing the reading and taking notes.

Oklahoma University’s attendance policy reads as follows: “A student is responsible for the content of any course in which he or she is officially enrolled. The establishment of a specific

policy concerning class attendance requirements, as well as announced and unannounced examinations, is the responsibility of the individual instructor.” In other words, having an attendance policy is the prerogative of an instructor. The Strategic Communication faculty endorse a strict attendance policy in order to provide continuity in classes and maximize the learning opportunities for all students.

Attendance Policy: You may miss one week of classes without penalty. If you miss a third class (on a two day a week schedule), your final grade will be reduced by 5%. If you miss a fourth class your final grade will be reduced by 10%. *Missing a fifth class will result in a failing grade for the course. There are no excused absences.* Being sick, getting in an automobile accident, having your car break down, going on a job interview, attending an extracurricular event or conference, going to a funeral, getting arrested, etc., will not be excused. *Coming late or leaving early 2 times equals an absence.*

Note: if you have a long-term or chronic illness (Mononucleosis, Pneumonia, Lyme disease, etc.) which prevents your from coming to class for more than a week, you are advised to drop the course. The registrar’s office has a procedure for compensating students who experience serious illness, deaths in the family, etc. so there is no reason to ever sacrifice your education if you have to miss class. You do not have to ask for permission to miss class to attend an event, etc. nor do you need an excuse—although providing one is a courtesy. You have two absences without penalty and two more with a grade penalty. Use them wisely.

NB: If you plan to miss a day because of a religious holiday, you need to tell your instructor early in the semester what day(s) you will miss. Prepare a one-page memo for me indicating the religious holidays that you will miss and their dates. The day *before* a religious holiday is unacceptable. All religions know the dates of religious holidays several months in advance.

The only other activities that I will excuse, besides religious holidays, are jury duty (and only if you are on a jury—some notice from the court will be required), and some *academic* conferences (PRSSA, IABC, etc.).

For all other reasons that you might miss class, be sure that you have not used your allotted absences so that you can afford to miss a class with no penalty when you need one.

Plagiarism Policy

Plagiarism is the unauthorized or inappropriate use of the words or ideas of others. Plagiarism occurs when written or spoken material is borrowed (even from oneself), in whole or in part, and passed off as original by a writer or speaker. Plagiarism includes, but is not limited to, presenting someone else’s ideas, speech, presentation, essay, book review, or news release as original. Plagiarism also includes failing to document or cite the source of word-for-word or paraphrased material in oral presentations or written assignments. *It is my policy to pursue plagiarism vigorously, to fail students who plagiarize for the entire class, and to report cases of plagiarism to the university administration.*

The University is an academic community of scholars. Academic dishonesty is a very serious offense against the integrity of this community and will not be tolerated. All academic work submitted by you is assumed to be your own *original work* and to contain your own thought, research, and self-expression. Work that borrows the ideas, organization, or wording, from others must be properly acknowledged. Similarly, work that was conducted for another class should not be passed off as original.

Additionally, anytime a student or professional attempts to deceive another by pretending to do work, or take credit for work that s/he did not actually complete, including changing the font size or style, triple spacing, claiming to have submitted an assignment on time that the professor must have “lost” etc., s/he is engaging in academic dishonesty or “cheating.” What

you are attempting to do is no different than copying from someone else's test. The consequences of this will be just as serious as plagiarism.

NB: Many students are caught each semester and failed for plagiarism. If even one student in one hundred cheats, the number is too high. As you all know, the number is much higher than that. For students planning to graduate, plagiarizing an assignment is quite possibly the stupidest thing they could do. Do not engage in plagiarism in any form. If you are ever unsure of what constitutes plagiarism, ask me or someone else in the department. At the very least, send an e-mail out to me at two in the morning with your question to CYA and explain what you will do to try to be accurate with your citations. When you enter the business world, plagiarism will not only get you fired, but also may ruin your career and get you sued, depending upon what ideas/content you steal.

There is a very simple rule to follow in order to avoid plagiarism and never get in trouble.

Cite everything that is not your own words or idea. If you know that someone else said it, wrote it, or thought it, anywhere, even someone at a party, cite the source. Do this and you will never get in trouble for plagiarism.

OU's ACADEMIC DISHONESTY STATEMENT

All work submitted for this course must be your work. All sources used for information must be properly cited. Students should adhere to the *A Student's Guide to Academic Integrity* as defined by the office of the Senior Vice President and Provost at <http://www.ou.edu/provost/pronew/content/integritymenu.html>:

"Academic misconduct includes, but is not limited to, cheating, plagiarism, fabrication and fraud. *Cheating* is "the use of unauthorized materials, methods, or information in any academic exercise, including improper collaboration." *Plagiarism* is "the representation of the words and ideas of another as one's own." Examples include: excluding others or claiming the work of others as one's own; presentation of the same material as original in more than one publication; inclusion of individuals as authors who have not made a definite contribution to the work published, and submission of multi-authored publications without the concurrence of all authors." *Fabrication* includes "the falsification or invention of any information or citation in an academic exercise." *Fraud* includes "the falsification, forgery, or misrepresentation of academic work, including the resubmission of work performed in one class for credit in another class" (OU Faculty Handbook, 2005).

Diversity and Ethics Policy

The University of Oklahoma and the Gaylord College respect diversity in all of its forms: race, sex, gender, age, religion, political orientation, country of origin, economic status, etc. Everyone in the United States has a right to their opinion and should feel comfortable expressing their opinion. As citizens, we are under no obligation to agree with what others believe, however, we must, as a civil society, support people's right to worship, act, look, and think, as they want. In this classroom we will not tolerate any mistreatment of others because of how they look, what they believe, where they come from, or because of a lack of knowledge or skills. The only thing that should not be tolerant of is a lack of ethical and moral fiber. As Donald M. Erb wrote:

"Do not be tolerant of misrepresentation, of superficiality, of the parading of false issues as though they were real issues. Tolerance does not extend to intellectual dishonesty or ineptitude."

Plaque in the Erb Memorial Union, University of Oregon, 1990

Technology Policy

I taught a professional Master's course in Prague a few years ago in which I had the Iranian "Charge D'Affaires," Hossein Rezvani, essentially the Ambassador to the Czech Republic, in my class. At the beginning of class, Rezvani would turn off his cell phone, as would every other student. Similarly, when I attend professional meetings and conferences with other important leaders in business and communication, professionals turn off their cell phones. I mention this because ambassadors and professional communicators are much more important than you and I are, and yet, they respectfully turn off their cell phones during classes and professional gatherings. Since you all want to be professionals some day, we expect you to behave as one now. If you want to know the time, buy a watch, but do not use your cell phone as a clock and do not check your messages during class.

Cellular telephones, laptop computers, electronic games, and all other electronic devices are not allowed in my classroom. Please turn off computers and cell phones when you arrive—this includes turning telephones to *vibrate*. Turn them *off*. I will normally remind you at the beginning of class but even if I forget, I expect you to remember. *A cell phone going off in class will count as an absence.*

Assignments: Journalism and Mass Communication 3433: Public Relations Pub.

Assignment	Points
Lecture Section (worth ½ of your course grade)	
Exam I (White and other readings, Design Basics)	25%
Exam II (Krause and other readings, Color, etc.)	25%
Exam III (Lupton and other readings, Typography)	25%
Portfolio (Submitted in three-ring binder w/ page protectors & resume, as per <i>my</i> handouts)	25%
Total	100%

Tentative Course Calendar

Date	Day	Activity/Reading	Assignment Due
Jan. 16	1	Read: Begin reading Kelby & White Overview, Introductions, etc.	
Jan. 23	2	Read: White pp. i-67 continue reading Kelby & White	
Jan. 28	3	Read: White pp. 67-141; Grids (Learn.OU)	
Feb. 4	4	Read: Kent, Chapter 12 Design elements	
Feb. 11	5 Exam I (White; Kelby & White)	
Feb. 18	6	Read: Krause: pp. i-205 continue reading Kelby & White	
Feb. 25	7	Read: Krause: pp. 206-351 Finish Kelby & White	
Mar. 3	8	Read: TBA Stock Photography	
Mar. 10	9	Read: Adobe documents posted on (Learn.OU) Adobe	
Mar. 12	10 Exam II (Krause; Kelby & White)	
Mar. 17	10	Spring Break	
Mar. 24	11	Read: Meggs & Carter (Learn.OU) Cover Resumes & Portfolios	
Mar. 31	12	Read: Lupton: pp. Intro-60	
Apr. 7	13	Read: Lupton: pp. 61-110	
Apr. 14	14	Read: Lupton: pp. 111-173	
Apr. 21	15	TBA & Evaluations..... Begin Submitting Portfolios (at my office)	
Apr. 28	16 Portfolios Due (at my office); Exam III (Lupton; Meggs & Carter)	

Assignments	Points
Lab Activities (worth ½ of your course grade) See your individual lab instructor for the lab schedule.	
Using InDesign Tools	5%
Importing/placing graphics/text	
Understanding symmetrical/asymmetrical design	
Personal Backgrounder	5%
Photoshop Tools	5%
Photoshop Color	5%
Photoshop Filters	5%
Scanning	5%
Acrobat	10%
Illustrator Tool	5%
Vector/Bitmapped Graphics (Vector Magic)	
Text Wrapping/Scaling Graphics/Stock Photography	10%
Master Pages, Style Sheets, Object Styles	10%
Typography	10%
Typography	5%
Pen Tool	
Templates, Stationery	
<u>Final: (Poster, Brochure, Newsletter, Logo, Layers activity)</u>	20%
Total	100%

Tentative Course Calendar

Date	Day	Activity/Reading	Assignment Due
Jan. 16	1	Introduction, etc.	
Jan. 23	2	Using InDesign Tools	
Jan. 28	3	Importing/placing graphics/text	
Jan. 30	4	Understanding symmetrical/asymmetrical design Using InDesign Tools	Due
Feb. 4	5	Understanding symmetrical/asymmetrical design	
Feb. 6	6	Personal Backgrounder	Due
Feb. 11	7	Photoshop	
Feb. 13	8	Photoshop Tools	Due
Feb. 18	9	Photoshop Color	Due
Feb. 20	10	Photoshop Filters	Due
Feb. 25	11	Scanning	Due
Feb. 27	12	Acrobat	
Mar. 3	13	Acrobat	Due
Mar. 5	14	Illustrator	
Mar. 10	15	Illustrator	Due
Mar. 12	16	Vector/Bitmapped Graphics (Vector Magic)	
Mar. 17	17	SPRING BREAK	
Mar. 19	18	SPRING BREAK	
Mar. 24	19	Text Wrapping/Scaling Graphics/Stock Photography	
Mar. 26	20	Text Wrapping/Scaling Graphics/Stock Photography	Due
Mar. 31	21	Master Pages, Style Sheets, Object Styles	
Apr. 2	22	Master Pages, Style Sheets, Object Styles	Due
Apr. 7	23	TBA	
Apr. 9	24	Typography	
Apr. 14	25	Typography I	Due
Apr. 16	26	Typography II	Due
Apr. 21	27	Pen Tool	
Apr. 23	28	Templates, Stationery	
Apr. 28	29	TBA & Evaluations	
Apr. 30	30	Final Projects	Due

Participation

Participation is not attendance. As Gaylord students, you should model professional practices by participating in class and group activities. Class guidelines include:

1. Turn your cellular telephones, computers, palm pilots, and other communication devices off.
2. Never check your palm pilot or cellular telephone for messages during class. Do not check messages or instant message others during class.
3. Utilized critical listening skills. Be attentive. Focus on understanding what professors and lecturers are saying.
4. Come to class prepared for discussions, having completed readings/assignments.
5. Avoid side conversations with your fellow classmates during class.
6. Pose content relevant questions for discussion and clarification.
7. Participate in classroom discussions in a constructive manner.
8. Respect your classmates and the views expressed by others.

Group Work

As majors in communication oriented professions, group work is an essential part of your learning experience both in and out of the classroom. Although group work requires coordination and planning group work can be a thoroughly pleasant educational format when group members make substantial and equitable contributions to the group process. Group members are expected to:

1. Exchange names, telephone numbers, and e-mail addresses with other group members to facilitate meetings.
2. Communicate openly and effectively with each other.
3. Take active and functional roles during group meetings.
4. Assign roles to group members (when appropriate) early in the group process.
5. Be prepared for group meetings by doing any necessary individual work.
6. Deal with conflict quickly and in a positive, productive manner.
7. Do not allow "free riders" or expect others to do your work.
8. Expect to be thrown out of groups very quickly if you do not pull your weight.
9. Be prepared to work outside of class in addition to in-class group time.
10. Keep an accurate log of group meetings and take attendance.

Presentations

Students should exhibit a high level of professionalism and preparation in individual and group presentations. Presenters are expected to:

1. Show up early for presentations in order to assure that AV equipment functions properly and to arrange the physical space for the presentation.
2. Adhere to the time limits specified for presentations and any subsequent questions. A dress rehearsal is necessary for timing your presentation.
3. Thoroughly prepare for extemporaneous deliveries during all presentations. Reading to

your audience is not an acceptable delivery style for communication professionals.

4. Wear appropriate attire that reflects the seriousness of the occasion. Always consult your professor to determine the degree of formality required.
5. Deliver cohesive presentations with full participation and equal coverage by everyone.

Audience members should listen critically, provide specific and constructive feedback, and pose challenging questions.

Writing Skills

Effective writing is one of the areas of human endeavor where virtuosity is non-existent. Everyone has heard of child protégés who possess amazing mathematical, artistic, scientific, and musical skills. However, unheard of are people born with knowledge of history, philosophy, literature, communication, or rhetoric. Writing is an art that must be developed and honed. None of you are "great" writers yet. That is why you are here.

Almost everyone, even professors, needs assistance with their writing in order to rise to their fullest potential. For this reason, you should take advantage of every opportunity to improve your writing. When your professors offer to read early drafts of your work, take advantage of the opportunity! However, understand that professors are not editors and will not mark all of your mistakes. Students are expected to edit their own work for spelling, AP/APA style, etc.

Written Assignments

You are expected to submit written assignments on time. If you are unable to submit an assignment on time, be sure to notify your professors *ahead of time* and discuss alternatives, if any exist. No professor is obligated to allow you to turn in your work late. Do not assume that you have the option to turn in your work late.

- All assignments should be neatly typed, free of spelling and grammatical errors, carefully proofread, and adhere to the highest standard of professionalism and ethics, particularly concerning issues of plagiarism.
- All sources must be carefully documented according to the APA Style Manual for essays, and AP style for news releases, etc.

Paper Sources: For all written work submitted for a grade, include copies of title pages of all book/journal/Web/etc. sources cited. Copies of title pages and pages cited are sufficient for book and journal articles. For Web sites, include the home page of the site visited and copies of the individual link pages used in quotes or to support points.

Note: Only sources cited in the body of your text belong in the bibliography section of your papers. *Do not include sources that do not appear in the body of your texts. Do not annotate sources unless requested by your professor.*

Active Learning

You should approach your learning actively. Provide your professors with feedback regarding the course. Do not allow personal problems to fester or to hinder your learning. Discussions that are critical of courses or professors should, of course, take place privately, during office hours, and **not** in the classroom.

Professionalism

Webster's dictionary defines a professional as: (1) characterized by or conforming to the tech-

nical or ethical standards of a profession; (2) exhibiting a courteous, conscientious, and generally businesslike manner in the workplace.

Regularly missing class (or work), coming late, or leaving early, is clearly unprofessional. Furthermore, merely coming to class every day, getting passing grades, and "occasionally" saying something in class is not the mark of a professional either. People who simply show up to work, do their jobs, and collect their paychecks (or grades), are not "professionals," they are "employees" (or students).

Demonstration of the "conscientiousness" mentioned by Webster is accomplished by being prepared to discuss classroom issues, doing your reading, making an effort to understand class readings and materials, and showing a focused and respectful attitude toward your peers, the teacher, and any guests.

Effective interpersonal communication is one of the hallmarks of "professional" communicators. JMC majors are "audience oriented" disciplines. Arguing about grades, policies, or procedures, in class (or anywhere else), or trying to get out of doing your work, are not examples of professionalism. Instead, professionalism involves being genuinely interested in how to improve professionally and making an effort to do the best work possible.

Grades

If you wish to contest a grade, please do so in writing (typed). Using Memo form, explain why you think you deserve a higher grade.

Poor arguments: "My roommate, who is an English major, read my essay and said that it was an A"; "My friend and I worked together on this and she got a higher grade..."; "I have never received a grade this low before..."; "I worked really hard on this..."; "I came to see you three times and only received a...."

Effective arguments: "Based on the assignment criteria (length, material covered, sources, etc.) I believe that I exceeded the assignment criteria in the following ways..."; "In our meeting in your office you explained that I should do the following...I did each of those things as you can see from the highlighted paper, attached..."; "In the textbook it was explained that...you said that 'we should consult the textbook for more information...my assignment followed those suggestions by doing...'" These are all examples of "reasonable" arguments not based on "but I worked hard..." etc. **Note:** simply "meeting criteria" only earns you a C.

A degree is not an education,
and the confusion on this point is perhaps
the gravest weakness in American thinking
about education.

Simpson's Contemporary Quotations, (1988), #2719

Men occasionally stumble over the truth,
but most of them pick themselves up
and hurry off as if nothing ever happened.
Sir Winston Churchill

Most learning isn't fun.
Learning takes work. Discipline.
Commitment, from both teacher and student.
Responsibility—you have to do your homework.
There's no shortcut to a quality education.
And the payoff isn't an adrenaline rush,
but a deep satisfaction arriving weeks,
months, or years later.
Equating learning with fun says that if you
don't enjoy yourself, you're not learning.
Clifford Stoll (1999). *High-Tech Heretic*...., p. 12.

Get Out of Jail Free

This coupon entitles the bearer to one of the following (check box):

- Eliminate or reduce a late penalty on one written assignment (depending upon the severity of the infraction).
- Eliminate or reduce a time penalty on one speech/presentation (depending upon the severity of the infraction).
- Rewrite one assignment (not already a 90% or above) within one week of it being returned.
- Make one “deal” with the instructor.**



Request (be Specific)

This card *may not* be used to:

- Change the date or time of an exam.
- Obtain a makeup exam.
- Obtain additional absences.
- Eliminate an attendance penalty.
- Eliminate a late-to/early-from class penalty.
- Receive credit for work done in another class.

This offer is subject to change without notice. Coupons must be redeemed at the time of use. This offer is non-transferable and carries no cash value. This offer does not apply to class penalties not listed in this document. The professor reserves the right to revoke this coupon at any time. Void where prohibited by law.

Name (print)

Signature

Date



www.dilbert.com scottadams@aol.com



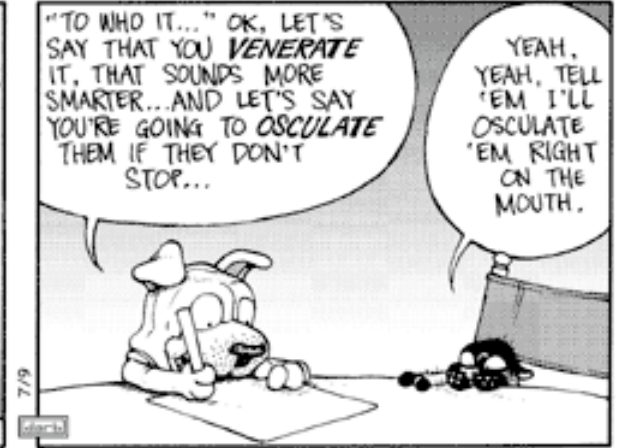
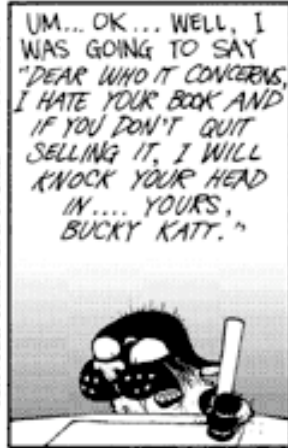
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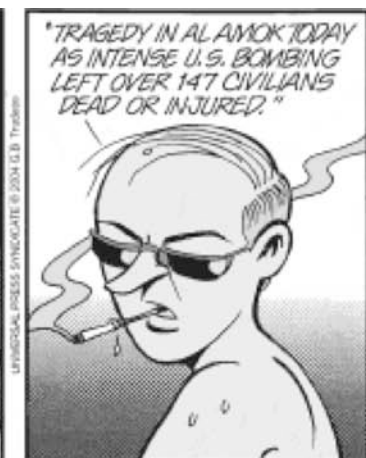
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Top Eleven Design Suggestions

- 1. Do not double-space.** Double spacing is for draft documents. Double spacing is a special design effect, use it sparingly.
- 2. Most fonts should be smaller.** Most professional documents use a smaller font size than what you are familiar with. Look at books, newspapers, magazines, brochures, business cards, etc. for examples.
- 3. Design everything with no more than two fonts.** Nearly all professional documents use only one font at different sizes and weights. Use no more than one serif and one sans-serif, or one display and one body font in any document.
- 4. Avoid putting boxes around everything.** A “block of text” is called that because it resembles a box already. Learn to use white space and balance to designate spaces rather than boxes and rules.
- 5. Avoid overused fonts like Times and Arial.** Consider using some of the great fonts instead: Akzidenz-Grotesk, Baskerville, Benguiat, Benton, Bodoni, Bookman, Caslon, Didot, Frutiger, Galliard, Garamond, Gill, Goudy, Helvetica, Janson, Optima, Palatino, Sabon, Zapf, and others.
- 6. Avoid clip art.** All clip art always looks like “clip art.” That is why clip art is free. Instead of clip art, purchase appropriate images from a stock photo agency or take a picture yourself.
- 7. Do not center everything.** Asymmetrical layouts almost always look more interesting and more professional. Avoid creating posters, signs, or other documents that are centered down the middle.
- 8. Every page does not need a border.** Just because you created a sweet border design or have a vector graphic of a logo does not mean you should use it on every page.
- 9. Do not put watermarks or background images on every page.** See rule 8.
- 10. Space text blocks, images, rules, etc. carefully.** Having the same space among elements on your page is more important than how much space you have. Having a professional design is not about much space used, but that everything is the same on every page. Use style sheets to help achieve perfect alignment.
- 11. Base color selection on a proper color theory** (cf., Krause, 2004): monochromatic, analogous, complementary, split complementary, etc., as well as appropriateness for your target audience and client.

1. Adding curves to rectangles/squares. Once a frame is drawn, use the pen tool to add selection points and curves.
2. Adding master pages. Pages pull-down menu.
3. Adding master pages integrating other master pages. Drag the first master page icon on top of the second one.
4. Adding pages. Drag a page icon from page menu top to bottom area.
5. Adjust/move just one side of a curve. Press shift/c to get the Convert Direction Point tool.
6. Apply changes in a data box without moving to a new box shift/enter.
7. Apply master page attributes to a page. Drag a master page icon on top of the icon for the page you are working on.
8. Assemble pages for booklet spreads. Select File/In-Booklet SE from and follow instructions.
9. Bisecting a circle. Using the shift key, drag out a perfect circle. Then, use the scissor tool to delete two side points (horizontal or vertical).
10. Bleeds and Slugs: creating space for them. Go to New Document and More Options.
11. Books, creating. File/New/Book.
12. Column, one to many. Using the Selection Tool, double click on a text frame to bring up the Options dialogue box.
13. Color mixes and tonal colors. To identify the color mixes that can be created using only a few colors, go to the Swatches pallet, create swatches for the spot colors that your client wants; Select New Mixed Ink Group. assign each a percentage, keep to 100%.
14. Color, overprinting. Widow/Attributes/Overprint Stroke or Overprint Fill.
15. Color Overprinting Preview. View/Overprint Preview.
16. Color, reset default black stroke, white fill. Type "d."
17. Color shading: Hold the Shift key while moving color sliders and all will move together.
18. Colors substituting/replacing. Go to Swatches pallet, double-click on a "mixed ink group," change color(s), all items with that color will update.
19. Copy Drop Shadows. Select a frame to apply the shadow to. Using the Eyedropper tool, click the edge of a frame you want to sample the shadow from.
20. Copy/duplicate objects/text. Hold down the Option key, click and hold on an object, text, etc., drag off a copy. This works in nearly every program.
21. Copying/sampling styles. To copy color or formatting characteristics, select an object you want to apply changes from another object to, select the eyedropper tool, click on the object you want to sample. To control what attributes you get, double-click on the eyedropper.
22. Corner effects are added *after* a frame is drawn. Objects menu/Corner Options, select desired effect.
23. Create keyboard shortcuts. Edit/Keyboard Shortcuts/Product Areas.
24. Create package (to create one folder with everything in it, graphics, fonts, files, etc.). File/Package.
25. Creating centerfolds/gatefolds. Open Pages Pallet, turn off "Allow Document Pages to Shuffle," drag pages or new pages on top of the others until a black line appears then drop the page and you will have a multipage (2, 3, 4) spread.
26. Creating templates. Layout the basic items on your page then under "Save As," select "Template."
27. Dashes: en (N) dash: option/hyphen -, em (M) dash: shift/option/hyphen —.
28. Default color settings. With all windows closed, create your desired colors and drag them to the swatches pallet. Those colors will become defaults.
29. Default type settings. With no windows open, select your desired default fonts, alignment, etc.
30. Delete or add points while creating objects/paths. If, while creating a path with the pen tool, you want to go back and remove an anchor point before you are done, simply move the pen over an existing point and your cursor changes to the "Delete Anchor Point" tool. To add a point to an existing line before you are done with your shape, simply move the pen over the line where you want to add the anchor point and click your mouse.
31. Delete unused color swatches before creating packages for export to a printer, etc. Go to the Swatches pallet, choose "Select All Unused," click on the trash icon. Note: you can undo this.
32. Deselect all. Edit/Deselect All. or Shift/⌘/A.
33. Drag and drop from other documents, windows, the desktop, menus, colors, Color Pallet, etc. Text, graphic files, etc., may be dragged from the desktop straight into an open document. Swatches may be dragged from the Swatches pallet to the Gradient pallet. Drag and drop a color from the swatches pallet onto an object.
34. Drop shadow. Object/Effects/Drop Shadow. Option/⌘/M.
35. Drop shadow and noise/spread. Object/Effects/Drop Shadow. Option/⌘/M. Select Noise and Spread from the menu.
36. Duotone effects. Using a PSD or Grayscale TIFF, select image with selection tool (open arrow), open the swatches pallet, and drag a swatch onto the image to create a duotone effect. Click (do not drag) on another color to colorize the highlights.
37. Edit one object in a group. Single items in a group may be edited by selecting an item with the Direct Selection tool (the open arrow).
38. Edit master page items. Use Shift/⌘/click to detach a single item from a master page. Use Pages/"Detach Selection From Master" to make a single page editable. Use Pages/"Override All Master Page Items," to make all master pages editable.
39. Editing "linked" images *updates* them in a document.
40. Export as JPEG, images on a page, and entire pages using File/Export/Format/Save. ⌘/E.
41. Export Book as PDF. Book/Pull-down/Export Book to PDF.
42. Export (⌘/E) spreads as PDFs will create PDFs with gatefolds, etc.
43. Feathering. Objects/Effects. Or, when an object is selected, Control/click to bring up Effects options.
44. Fill text or Placeholder text. Type/Fill With Placeholder Text. Or, when an object is selected, Control/click to bring up this option.
45. Find/change. Use this command to remove unwanted characters, extra spaces between sentences, etc.
46. Fit frame to text. Double-click on one of the frame corners.
47. Font size. Resize fonts from the keyboard by highlighting text and using Shift/⌘/> or Shift/⌘/< to increase or decrease text by 2 points.
48. Font editing. Select words or letters, go to Type/Create Outlines, use Shift and the Direct Selection Tool (open arrow) to select points and edit them. Use the pen tool to add or subtract points.
49. Font find/replace. Type/Find Font.
50. Footnotes. Type/Insert Footnote, go to Type/Document Footnote Options to set options.
51. Frame tool. Specify exact measurements by selecting the Frame Tool and clicking once on the page where you want the frame, then fill in the options.
52. Glyphs. Use Type/Glyphs menu.
53. Grabber, switch to. To get the grabber when using any tool but type, hit the space bar. When inserting type, hold down the Option key.
54. Gradient fills for text. Set type, click on the text frame with the Selection Tool, select the "Formatting Effects Text" tool in the toolbox (below the Fill box), open Window/Gradients, set gradient.
55. Gradients from color swatches. Create gradients by dragging a swatch (one or many) from the Swatches pallet to the Gradient pallet. Save your custom gradient by dragging it back to the Swatches pallet.

56. Guides across pages or the pasteboard. Create guides that span pages by clicking anywhere in a ruler (horizontally/vertically) and dragging out a guide. When you drag within a page's pasteboard rather than page frame itself, the guide will span the entire pasteboard (but not multiple pages).
57. Guides from the ruler. Double-click on the ruler where you want a guide in order to get a guide without dragging.
58. Guides from both directions. Hold the Command key (⌘) while dragging from the corner of the page (the zero point) to get two guides (H/V) at the same time.
59. Guides, all, on/off. ⌘/;
60. Hanging quotes. Type/Story Pallet/Optical Margin Alignment.
61. Hide all. Pressing the Tab key (except when editing text), hides all menus. Add tip 59 to hide everything.
62. Highlighting fields fast. Clicking on a field's icon highlights the field.
63. Horizontal scaling. Highlight text, ⌘/ drag one of the frame handles left or right.
64. Hyperlinking, bookmarking, or buttoning objects. Control/click/Interactive.
65. Import QuarkXPress or PageMaker files File/Open.
66. Index entries: Windows/Type & Tables/Index.
67. Join shapes. Object/Pathfinder/Add.
68. Kerning letters or words visually. Option/Left Arrow or Option/Right Arrow.
69. Leading adjustment. ¶ level command. Place cursor in ¶ to change, use Option/Up or Down Arrow.
70. Ligatures. Type/Character/Pull-down Ligatures.
71. Link to a new graphic. Window/Links/Relink.
72. Locking/unlocking guides. Option/⌘/;
73. Measure tool. Eyedropper Pull-down.
74. Measurements/Numbers may be typed in using any system, even percentages.
75. Move objects forward or backwards. ⌘/[or ⌘/].
76. Object style sheets. Window/Object Styles/Create New Styles Button.
77. Overset text may be seen in the Story Editor: ⌘/Y. Or placed on the storyboard.
78. Pagination. Book/Pull-down/Document Page Numbering Options.
79. Paragraph style global changes. Select multiple text boxes (Shift click), switch to the text tool, type in new font data, all selections will change as selected. Optionally, shift click and use style sheets.
80. Password protect PDF files and printing. File/Export/Select "Adobe PDF"/Save. A dialogue box will open allowing security options such as passwords, non-printing, low resolution printing, watermarks, etc.
81. Paste unformatted text. Edit/Paste without Formatting.
82. Paste graphics into text. Highlight text with the Type tool, select Type/Create Outlines, Switch to the Direct Selection tool (open arrow) and select the graphic to be pasted and copy it ⌘/C, select the text to receive the graphic and go to Edit/Paste Into.
83. Paste graphics proportionately into frames. Object/Fitting/Fit Content to Frame. Option/⌘/E. Fit Frame to Content. Object/Fitting/Fit Frame to Content. Option/⌘/C.
84. Photo information/credit. Select a photo, go to File/File Information. Shift/Option/⌘/I.
85. Polygons, adjusting on the fly: While dragging out a polygon, if you use the arrow keys you can adjust the number of sides (up/Down) or the spikiness of the shape (L/R).
86. Preflight to find problems. File/Preflight
87. Print slug. Print Dialogue/Bleeds and Slugs.
88. Printing optimization. Print/Graphics/Images/Optimized Subsampling.
89. Remove a direction point from a curve. Using the direct selection tool (open arrow), drag the direction point you want to delete back to the center point.
90. Saving files (with new name, etc.) reduces their size.
91. Reshape frames. Using the Direct Selection Tool (open arrow), select a frame, switch to the Pencil Tool and redraw a portion of the frame being sure to begin and end on the frame's edge.
92. Scale pages to fit media. Print/Setup/Scale to Fit
93. Scale Text Visually. Hold the ⌘ key and drag one of the frame corners. Pause before scaling and you can watch the text scale.
94. Scale multiple objects. Shift click each object then select Object/Transform/Scale.
95. Select all on a layer only. Option/Click on the name of a layer in the Layers Pallet.
96. Set bold. Shift/⌘/B. Note: If you do not have a bold version of the font you are trying to change, nothing will happen.
97. Set Italics. Shift/⌘/I. Note: As above.
98. Set all caps. Shift/⌘/K
99. Set justification. Shift/⌘/L (left), Shift/⌘/R (right), Shift/⌘/Center.
100. Set measure from spot. Select the spot from the icon on the left side of the Control Pallet.
101. Selecting objects behind other objects. ⌘ /Click. Continue doing so to go deeper.
102. Shape conversion. Objects/Convert Shapes.
103. Smoothing tool can fix jagged lines/paths. Once you have drawn a line/path, use the smoothing tool (Pencil Tool pull down) to make the line smoother.
104. Stack layers properly. In order, from the bottom: Background images, photos, vector graphics, text.
105. Step and repeat. Edit/Step and Repeat. Option/⌘/U.
106. Superscript/subscript. Shift/Option/Up Arrow or Down Arrow.
107. Text, angling: Create a frame, create a frame within that frame, rotate the second frame to the angle of the desired text, select both frames and choose pathfinder.
108. Text frame options, columns, etc. Select a text block, then Option/double-click. Or select text box and ⌘/B.
109. Text import options. Place/Show Import Options/Open.
110. Text/story editor. Edit/Edit in Story Editor. ⌘/Y
111. Text wrap around pictures. Select the picture. Select the text wrap option from the control pallet, top of page. Select the graphic to wrap text around. While holding the shift key and using the direct select tool (black arrow), pull the handles on the sides of the graphic out to where you want the text to wrap.
112. Text wrap around objects/shapes. Create the shape. Select the text wrap option from the control pallet (note, you can choose to have the wrap on polygons follow the contours of the object). Adjust wrap width using the open arrow tool.
113. Text wrap around EPS or Illustrator files, go to Object/Clipping Path. Shift/Option/⌘/K. Set options. Select text wrap from the control pallet.
114. Transparency from PhotoShop. Make an image transparent in Photoshop by opening on its own layer, eliminating the background, saving the file as Photoshop, import it, transparency will be retained.
115. Type defaults. Close all open windows, set preferences for type, etc., these will become the default.
116. Type on a path. Double click type tool to set options.
117. Type Scaling. Shift/⌘/Drag one corner.
118. Undo zoom. Option/⌘/2
119. Vertical scaling. Highlight text, ⌘/drag one of the frame handles up, down, or right.
120. View 50%, 100%, 200%, 400%, Fit in Window. Use ⌘5, 1, 2, 4, 0, respectively.
121. View menus alphabetically. Shift/Option/⌘/Click on a menu.
122. Word count. With text highlighted, Window/Info.
123. Zero point, reset. Double-click on zero-point to reset.
124. Zoom in or out. ⌘/+ or -.
125. Zoom tool. ⌘/Spacebar.

This assignment is intended to get you started using InDesign. You will learn to use all of the tools on the tool pallet as well as several other important program features to create a 2-page document.

Requirements

- Use all of the tools (text, pen, pencil, type, line, frame, rectangle, ellipse, polygon, scissor, rotate, scale, gradient, free transform).
- Write 300 words explaining your design approach (what is the feeling/mood/theme you are hoping to evoke, why symmetrical/asymmetrical, etc. Explain your choices). Be sure to spell check and proofread.
- Creativity. Do not try to copy the sample(s) or mimic what someone else is doing. Search for your own style and design something original.
- Use all of the stroke types, starts, and ends.
- Use “step and repeat” several times.

As you work through creating your document, pay attention to the keyboard commands so that you can more quickly locate the program commands. Use my handout as a starting place.

Graphic Elements

When designing documents using InDesign, there are a number of graphic elements and variations available to you that include lines, shapes, fills, shading, gradients, color (not illustrated here), and an assortment of other options like rotation, shearing, altering the weight (thickness) of lines, border and other objects, repeating objects, to create perfect duplicates, etc. To the side I have illustrated many—but certainly not all—of the effects that are available using InDesign. Briefly I will explain some of the many options that exist. Before I begin however, I will clarify a few points.

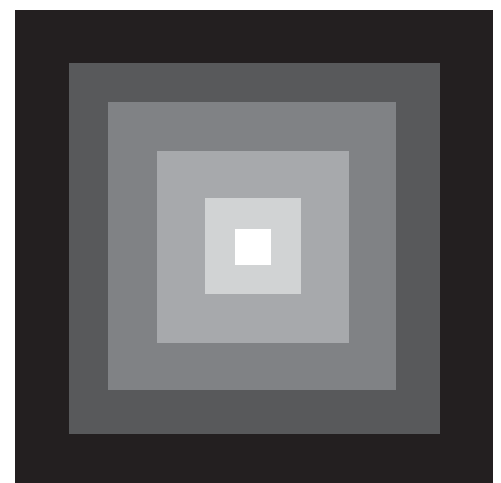
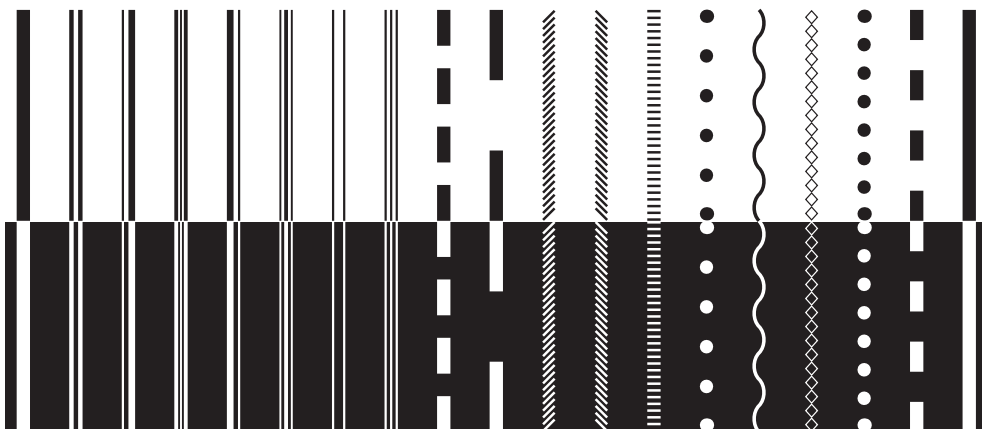
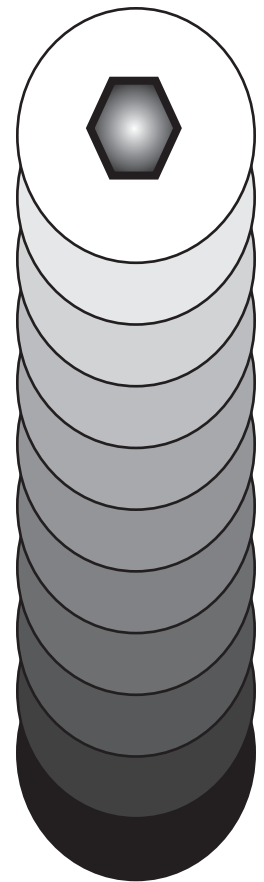
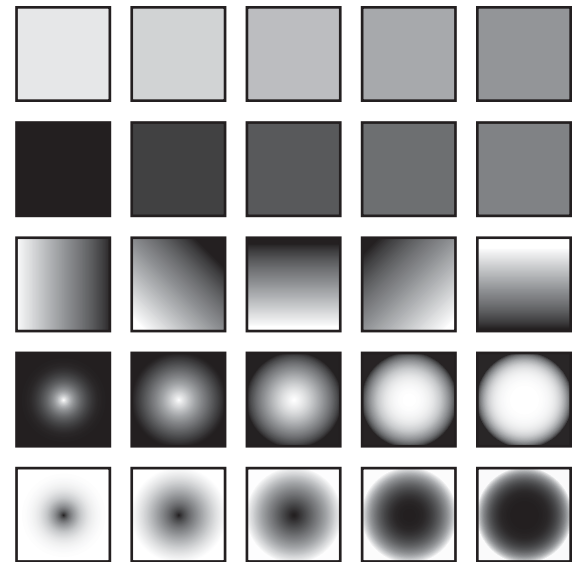
Type and Measurement

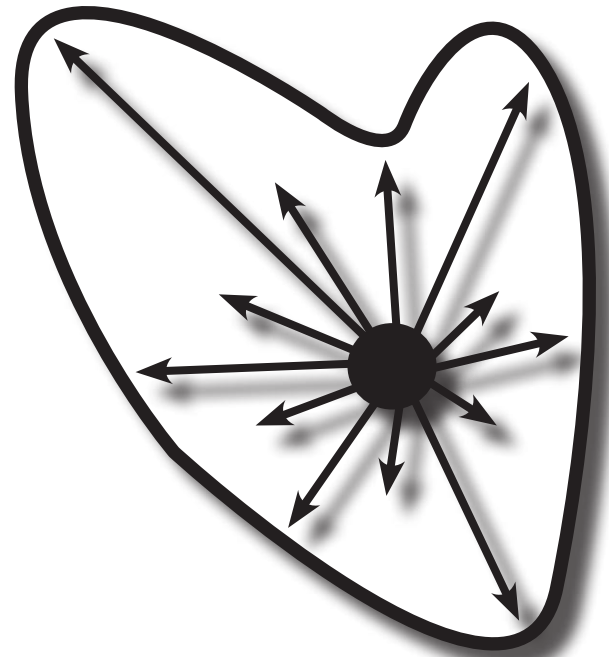
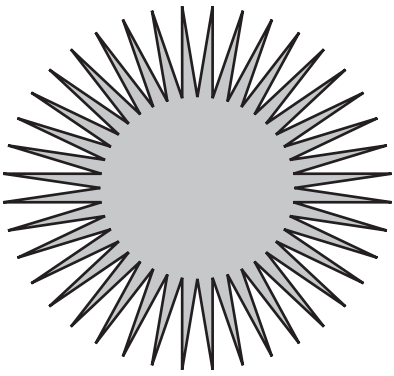
When using design programs like InDesign, Photoshop, Illustrator, QuarkXPress, or any other design program, lines (whether straight or wavy), lines used around boxes (called “strokes”), and type (letters), are measured using “pica” (see Kent, 2005, “Font,” *Encyclopedia of Public Relations*). Picas (and points) are just another system of measurement like metric (decimal), or inches. There are 72 points to an inch, and 12 points to a pica. Thus, if you want a line (or a border around a box, etc.) that is $\frac{1}{4}$ " in width, you would select an 18 point line. The same is true for type. A 36 point font will produce a line of type “about” $\frac{1}{2}$ " high (cf. Kent, 2005). Now that you understand measurement of type and graphic elements, let me explain the examples here and below.

Sample Graphic Elements

As mentioned above, I have provided examples of most of the basic graphic elements. These include: lines, squares and rectangles, circles and ellipses, and polygons. I have also illustrated many of the special effects that may be achieved like rotation (of lines, text, boxes, etc.), shading and gradients, drop shadows, and a number of other effects like skewing (changing the proportion) shapes, graphics, boxes, etc., and the ability to draw bezier curves, which are curves that can be scaled up or down while still retaining their shapes.

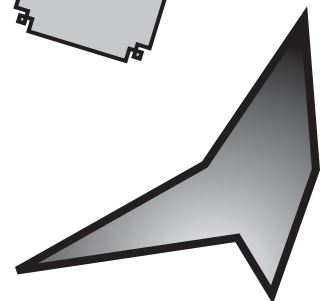
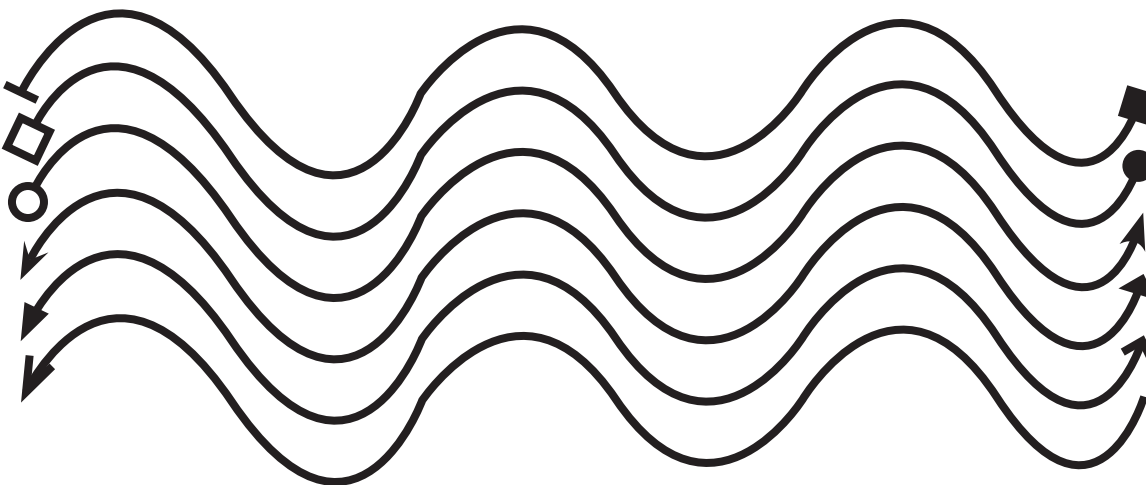
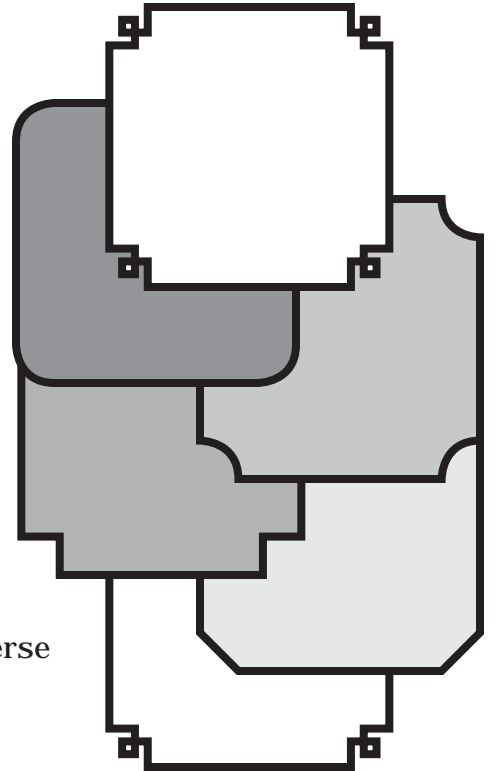
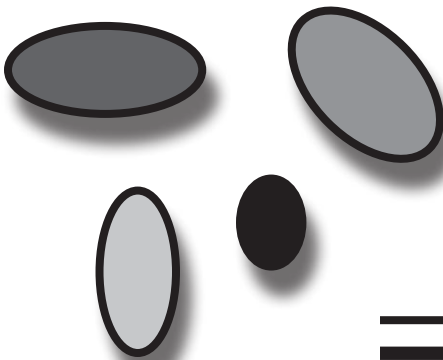
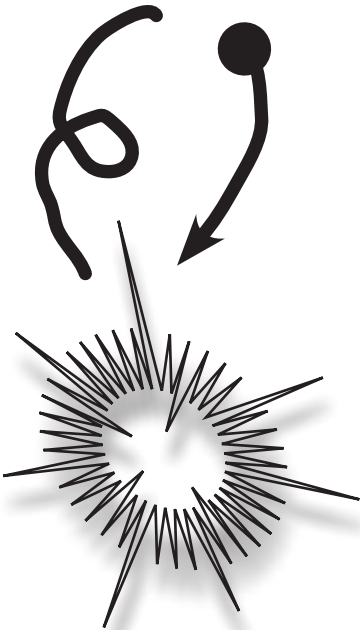
Other notable special effects that may be achieved include the ability to create specialized corners around boxes, the ability to create identical and repeating shapes, special effects for the beginning and ends of lines that includes arrows, circles, boxes, etc., and the ability to create different types of gradient fills that include both radial (circular) and linear (changing in intensity across a plane). Fills can be created in any direction 0–360° and can be manipulated for intensity, weight, etc.—as illustrated top right and elsewhere on this page. Finally, the pen and pencil tools allow for both “free hand” and structured (precise, drafting-like) maneuvers. With practice all of the graphic elements illustrated at right can be mastered and used to create professional-quality documents, posters, signs, etc.





The secret to using design elements effectively is to make them blend seamlessly into the background. When a reader is focused on the design rather than the content, or the message, a communicator has failed. Professionals do not want readers focused on what is out of alignment or out of balance but to take in the whole gestalt. For example, if you are reading a book or newsletter and you notice that a graphic is too close to the text, then what the reader is focusing on is the improperly placed graphic, rather than the content itself.

With programs like InDesign, graphic elements like lines, shades, fills, and shapes may be created to help organize and focus a reader's attention on the message the author is trying to convey. Ultimately, the design serves the need of the message and not the reverse.



Graphic Elements

When designing documents using InDesign, there are a number of graphic elements and variations available to you that include lines, shapes, fills, shading, gradients, color (not illustrated here), and an assortment of other options like rotation, shearing, altering the weight (thickness) of lines, border and other objects, repeating objects, to create perfect duplicates, etc. To the side I have illustrated many—but certainly not all—of the effects that are available using InDesign. Briefly I will explain some of the many options that exist. Before I begin however, I will clarify a few points.

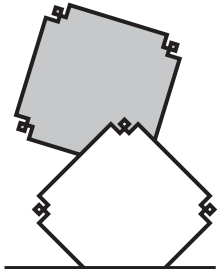
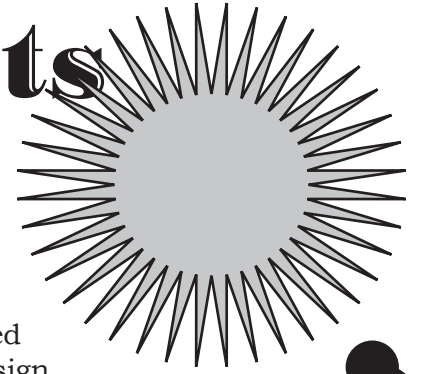
Type and Measurement

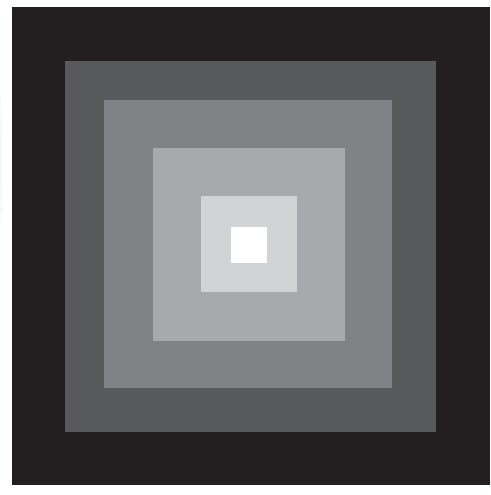
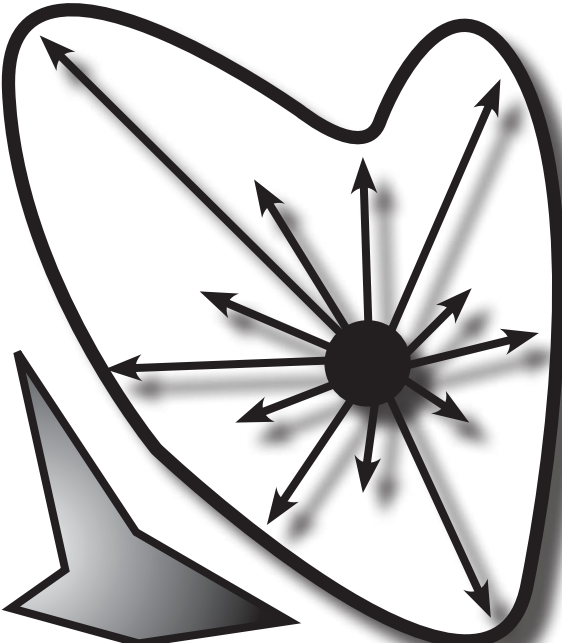
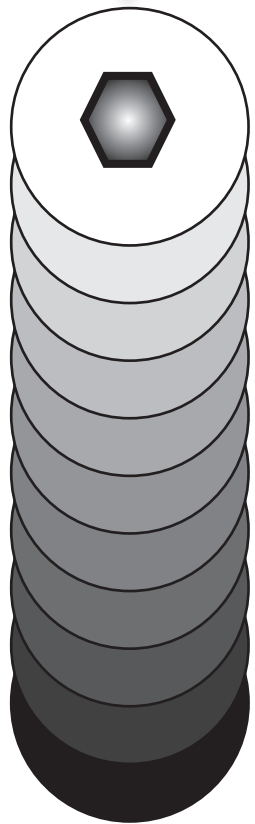
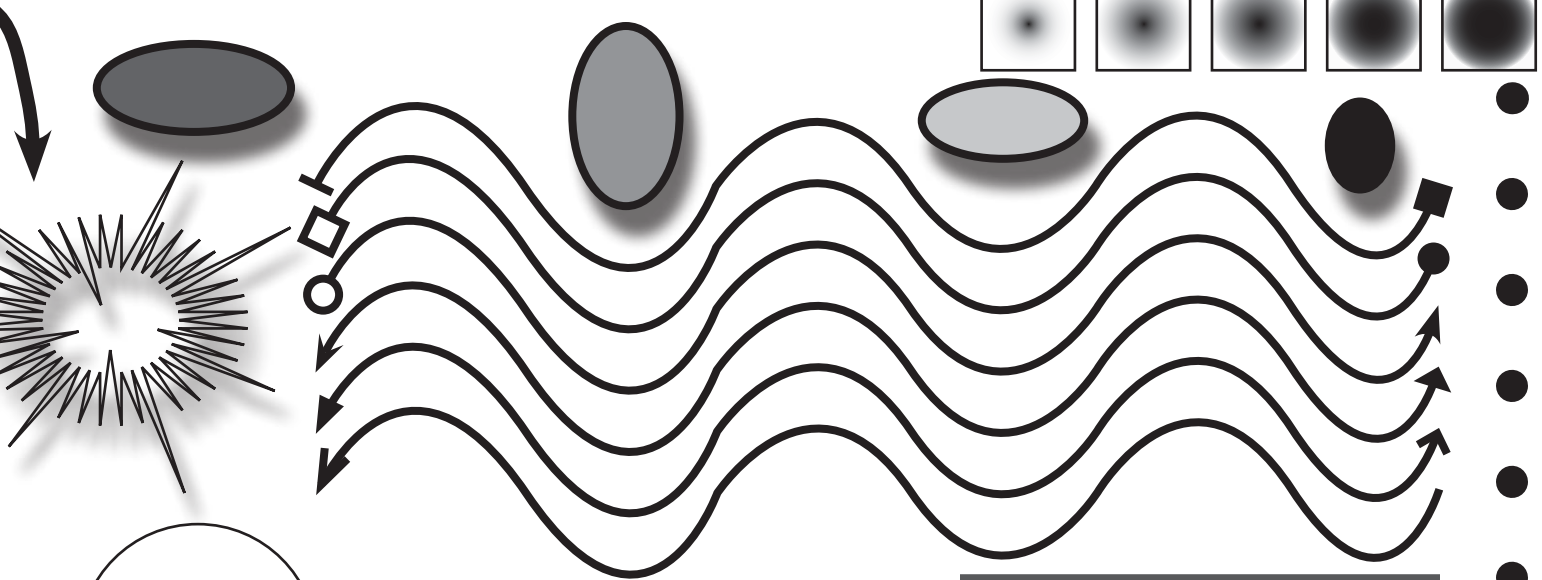
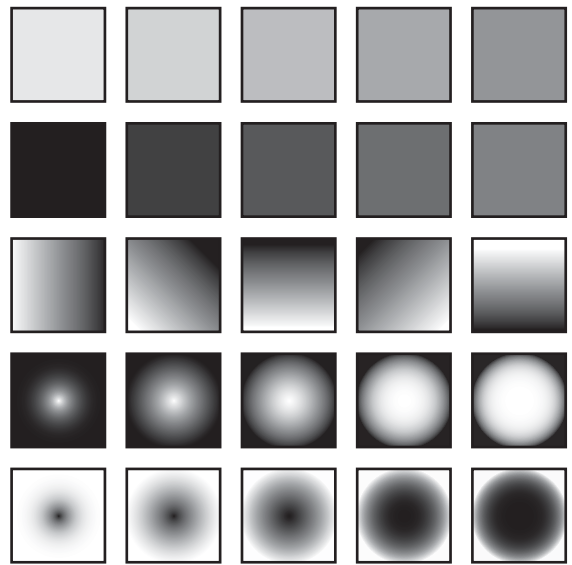
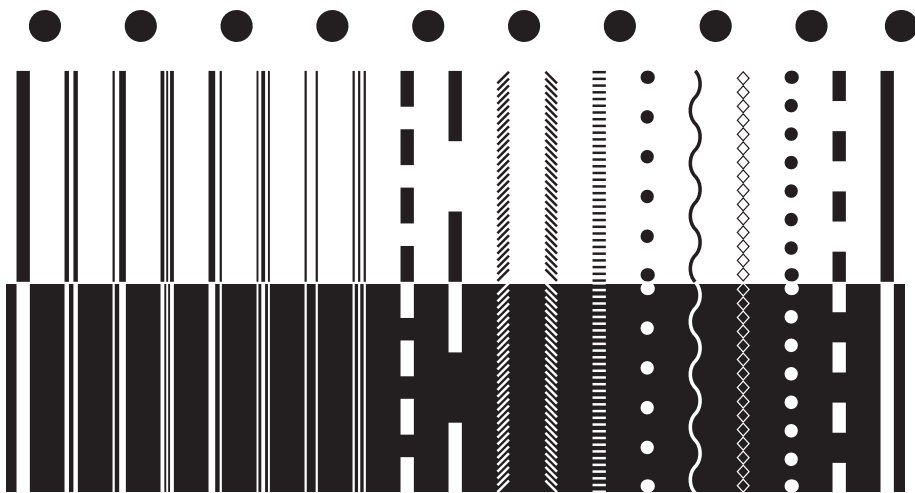
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Sample Graphic Elements

As mentioned above, I have provided examples of most of the basic graphic elements. These include: lines, squares and rectangles, circles and ellipses, and polygons. I have also illustrated many of the special effects that may be achieved like rotation (of lines, text, boxes, etc.), shading and gradients (used to create contrast with lines like white lines on black backgrounds), drop shadows, and a number of other effects like skewing (or changing the proportion) shapes, graphics, boxes, etc., and the ability to draw bezier curves, which are curves that can be scaled up or down while still retaining their shapes.

Other notable special effects that may be achieved include the ability to create specialized corners around boxes, the ability to create identical and repeating shapes, convenient special effects for the beginning and ends of lines that includes arrows, circles, boxes, etc., and the ability to create different types of gradient fills that include both radial (circular) and linear (changing in intensity across a plane). Fills can be created in any direction 0–360° and can be manipulated for intensity weight, etc, as illustrated top right and elsewhere on this page. Finally, the pen and pencil tools allow for both “free hand” and structured (precise, drafting-like maneuvers). With practice all of the graphic elements illustrated at right can be mastered and used to create professional-quality documents, posters, signs, etc.





The backgrounder is one of the most common public relations documents. In order to get you started using InDesign, and to allow me to get to know you better, you will create a personal backgrounder to tell me something about yourself.

In this assignment you will learn to place text, graphics, use guides, and learn more about symmetrical/asymmetrical design. Begin by examining the [sample backgrounders](#), reading the notes on backgrounders, and creating some thumbnails of your own design.

Requirements

- One letter size page in length (max.).
- Write 300–500 words about yourself and place into the document in a font no bigger than 11-point. Do not use Times.
- Limit yourself to no more than two typefaces.
- Include complete contact information: Full (proper) name, address, telephone, cell, e-mail address (at OU), URL (if applicable).
- **Place a headshot (picture) of yourself into the layout. If you do not have one, get one or make one from another photograph.**
- Use only Gaylord colors if you use color (none is required), but make your backgrounder look like it comes from OU. Include the source of your color choice (include a copy of the document).
- *Do not place boxes around anything. No boxes!*
- Use only the following 5 design elements: three different text boxes with your (1) backgrounder copy, (2) name, and (3) contact information, (4) one graphic, and (5) two rules (lines). If you use color for rules, text, etc., use the same colors in every version. **Make a handout on this.**
- Create four versions of your backgrounder (two symmetrical and two asymmetrical) using the same design elements and layout guides on each.
- Use “insert placeholder text” on one of your designs.
- Save your work as an InDesign document and place it in the drop box as follows: <Backgrounder_LastName_FirstInitial.indd>. Note: Do not abbreviate, do not use all lower case.

Try to capture the tone of a backgrounder. Notice how the samples are written and work to mimic the tone. These are not written in first person. Backgrounders never include contractions, jargon, or colloquial language. Do not use She..., she..., she..., or he..., he..., he..., over and over. Saying Kent thinks..., Kent believes..., Kent says..., is better writing than saying “he” over and over.

As you work through creating your document, pay attention to the keyboard commands so that you can more quickly locate the program commands.





Backgrounders and Fact Sheet

Backgrounders and fact sheets are important organizational documents because they are used in a variety of contexts. In general, both are organizational documents used to support organizational initiatives, campaigns, programs, etc.

Backgrounders and fact sheets are used for promotional materials, they are provided to media representatives when information about an employee of the organization is sought, they are used in times of crises to prepare quick summary documents, and they are often used in internal documents to provide rationales for decisions/procedures and to establish organizational climate. Backgrounders and fact sheets often describe how an organization/product/service evolved or was created, or they may talk about an individual within an organization. Finally, backgrounders and fact sheets are useful historical documents that can be used to support feature stories, newsletters, and other internal and external documents. In short, backgrounders and fact sheets are very important.

Backgrounders often fall into two general types: backgrounders about organizational figures, and backgrounders about the organization itself or a product or service. Backgrounders typically contain a lot of text—although biographical backgrounders are typically one page long. Examples of backgrounders include one-page summaries of organizational leaders, the one-page historical description on the back of menus are a form of backgrounders, and informational text describing an organization's products or services written as part of an annual report or for representatives of the media are also forms of backgrounders.

Backgrounder Information

- Your backgrounder should be written with a particular audience in mind: professionals, investors, regulators, visitors, the media, or customers.
- Your backgrounder should be interesting.
- Your backgrounder should include organizational logos, and contact information when standing alone.

Consider the following when writing a backgrounder

- It might address ten points that could be covered in a five to ten minute speech introducing your organization to the local Chamber of Commerce.
- It might employ the 5Ws and H structure.
- It might employ a Q & A (question and answer) format.
- It might be written according to an acronym: "T-R-U-S-T," etc.

For a Backgrounder on an organizational member consider the following:

- May take one of three forms: the data sheet, the straight chronological, or the narrative.
- Include: Date of hire, position within the company, educational qualifications, civic activities and memberships, family information (husband/wife/partner (if appropriate), kids, pets).
- If writing a narrative biography, you may include personal quotes.
- Provide enough information for a journalist to be able to create a brief narrative introduction.

Fast Facts

- Associate Professor, Public Relations.
- School of Communication, Western Michigan University.
- Born in Massachusetts. raised in Fairbanks Alaska.
- Ph.D., Purdue University, MS, University of Oregon, BA, University of Alaska Fairbanks.
- Hobbies: Woodworking, Motorcycles, Reading.

Michael L. Kent

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School of Communication
Western Michigan University
E-mail: Paralugia@GMail.com
URL: <http://homepages.wmich.edu/~mkent/Index.html>

Kent joined the Western Michigan's School of Communication in fall, 2005. In spring 2006, Kent spent the semester in Riga, Latvia on a Fulbright Scholarship. Kent conducts research on Mediated communication, Dialogue, and Webbed communication. Kent received his Doctorate from Purdue University, his Master's from the University of Oregon, and his Bachelor's from the University of Alaska Fairbanks. In fall 2007, Kent will join the Journalism faculty at the University of Oklahoma as an associate Professor.

Kent was raised in Fairbanks Alaska. He enjoys motorcycle touring and has driven the Alcan highway five times on his BMW, R80 RT—and three times by red Ford pickup. Although not as often as he should, Kent enjoys riding his mountain bike. Kent has three cats: Ishmael, Avery, and Popcorn. Michael writes a "semi-annual" newsletter called the "Friends of Michael" letter. And what little free time remains is sometimes spent watching "Babylon 5," "South Park," "Law and Order," "The MacLaughlin Group," and CSI."

For this assignment you will learn about how to better use text wrapping, how to edit text boxes so that they are more interesting, how to wrap text boxes around images, how to scale images, and how to use stock photography.

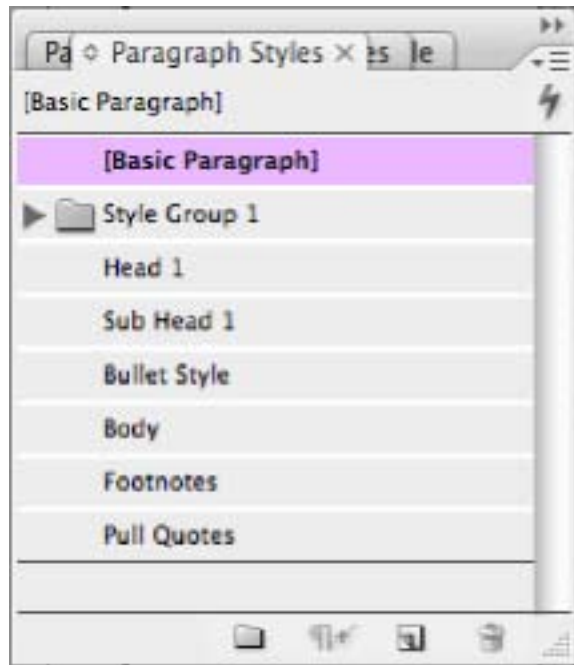
Requirements

- One page in length.
- Give some thought to what pictures, or graphics might represent you best. Write 300 words explaining what the five images represent and why they represent you more than anything or anyone else. Place your text into InDesign in a font no bigger than 11-point. Do not use Times.
- Limit yourself to no more than two typefaces for this exercise.
- Visit one of the many stock photography sites on the Web and download three images that are consistent with the narrative that you wrote, above (I expect to see the watermarks on them). Note: write the narrative and edit it before you go looking for pictures.
- Locate some models from book, magazine, brochure, newsletters, posters, etc. that wrap text around graphics like you do and include a copy of the page that you are basing your design on. Note: do not copy it exactly, use it as a *model*.
- Create a design grid that will integrate the text, a proper title, and the graphics.
- Arrange the three images along with the picture of yourself that you used in the background exercise, and your text, and use an assortment of text wrapping features (*at least three*) to incorporate the text and images.
- Create an asymmetrical design.
- Since it is illegal in real life to use images downloaded from the Internet for professional purposes, you should obtain all of your images from a stock photography Web site, such as those listed below, or take original pictures yourself. Note: sample images are fine for class but in real life you need to never consider going to the Web for images. Web images are not legal to use for *any* professional purpose.
 - www.corbis.com
 - www.dreamstime.com
 - www.gettyimages.com
 - www.istockphoto.com
 - www.queerstock.com
 - www.stockphotography.co.uk
- Do not place boxes around *everything*.
- Use layout guides.
- Upload the assignment to the drop box as an InDesign file. Use <Photo_Last Name_FirstInitial.Indd>.

This assignment is intended to teach you about how to create Master Pages, Style Sheets, and how to use object styles. You will learn how to create and apply a master page as well as how to create a set of typographic styles suitable for use with more lengthy documents like newsletters, booklets, training manuals, etc.

Requirements

- Compose a 500–700-word **feature story** based on one of the dream course lectures and locate one to two appropriate graphics (obtained from a stock photography site or an original photograph).
- Examine the samples of newsletters provided. Search for more on the internet (Images.google.com, search for “newsletter”) if you want to see more samples. Thumbnail your own newsletter design and create a “Master Page” template for a newsletter’s front page and inside page based on your own design. Be sure to develop your own masthead, navigation boxes (TOC) etc.
- Create an asymmetrical newsletter design.
- Create a set of Style Sheets using no more than two font families that include a Headline, Sub-headline, Sub-sub-headline, Body Text, Pull Quote Text, and URLs.
- Apply your Master newsletter pages to two new pages, drop your text into the appropriate boxes. Create a pull quote. Apply your Style Sheets to the text (Create some headings and sub headings as needed to mimic an actual newsletter story).
- Save the newsletters content pages as a PDF and then change the style sheets at least three times (saving your PDFs each time) to create several sample newsletters using different type styles. Assemble the samples into a single PDF file and upload your PDF and InDesign file to the drop box.
- Experiment with different fonts each time: try using only one font family for everything the first time. Try combining two fonts (san serif and one serif), etc.
- **Do not** use any display or specialty fonts like **Carroll**, **Old English**, etc. Use only “conservative” (serif/san serif) type styles.



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This assignment is intended to make you more aware of how type can be used to convey a mood or tone. Additionally, this activity is designed to make you more aware of what typefaces are considered “great,” and how to use type more effectively.

Requirements

- Examine the handout on the various typefaces. Select one typeface from your computer and create an original style-sheet for it that includes samples of all of the characters, samples of different type styles in the family (light, book, heavy, italic, bold, etc.), and samples of body text set with the font at various sizes such as in the samples provided. Assemble all of this into a sample document using style sheet. *Note: you will be able to use this in the future to output a sample of any font just by changing the master style sheet.* Use layout guides and think in terms of “grids.”
- Create a study of your own of one typeface that attempt to capture the essence of the typeface (like the samples). Do not use Times.
- Do not use boxes in your style sheet. You may, however, use whatever seems appropriate in your study.
- Conduct a study of the typography used in a mainstream magazine. Write a 300–500-word essay commenting on the design choices. Excluding advertisements, how many typefaces are used, what are they, what are the typographic rules (style sheet) of the magazine? How readable is the type? Could the design be improved by changing the typography? What is the type size of the font used? How much leading is used in the typography? How much spacing is applied between text and graphics or between paragraphs and sections? Is the text readable/legible? Basically, tell me everything you can about the typography and design.

This assignment is intended to make you more aware of how type can be used to convey a mood or tone. Additionally, this activity is designed to make you more aware of what typefaces are considered “great,” and how to use type more effectively.

This assignment will have three parts

First, search through magazines, books, or other pieces of literature to find typefaces that you feel are expressive of six of the ten categories from White, p. 44. Pick one of the words/-concepts from each list and find a matching typeface from a magazine. Cut and past the example onto a piece of paper, copy and paste, or scan/paste the example into a document and label each with the word.

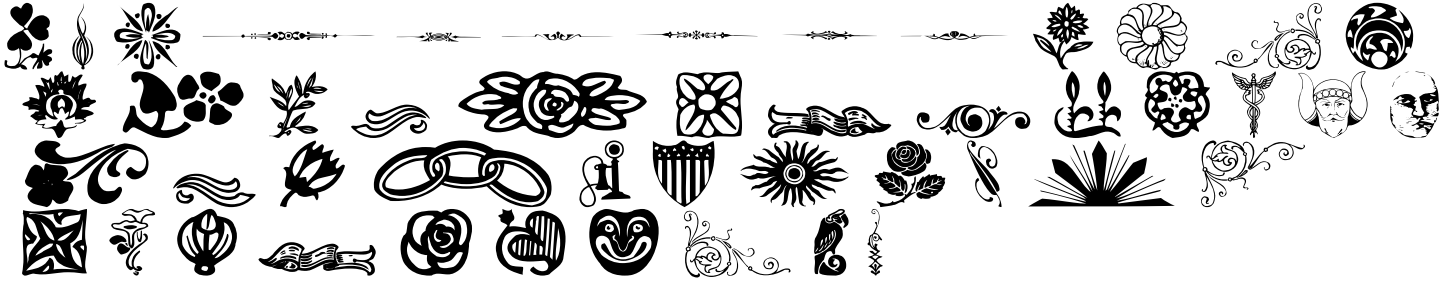
Or: Use six of the following words and skip going to White (Fear, Hate, Envy, Anger, Satisfaction, Joy, Harmony, Conversation, Progress, and Tradition), and do the same thing.

Second, For each typeface, describe how this typeface works in the example because of size, color, placement, relationship to other elements, etc. And, for each typeface, give examples of what other types of publications you might use this typeface in (be specific).

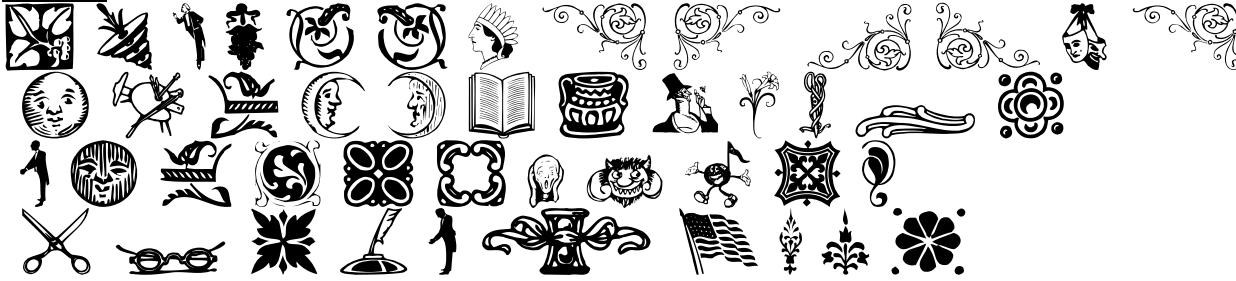
Third, conduct a study in type of your own. Select one of the classic typefaces from the samples or provided in the font readings. Include a 250-word description of your study describing what you were trying to convey.

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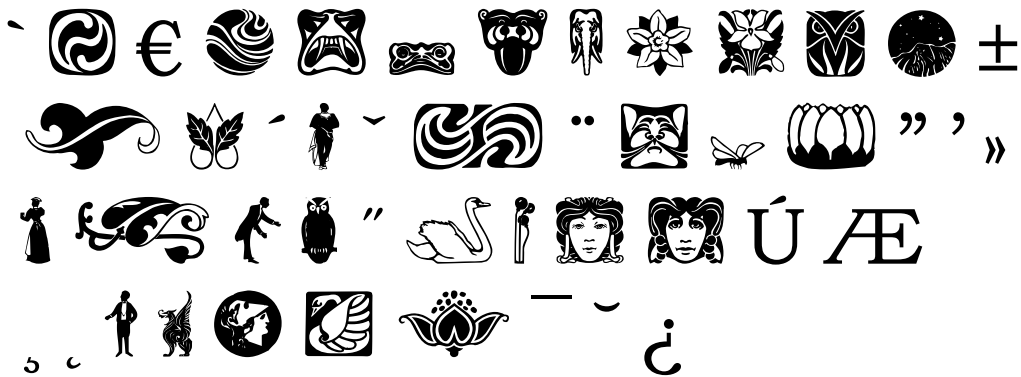
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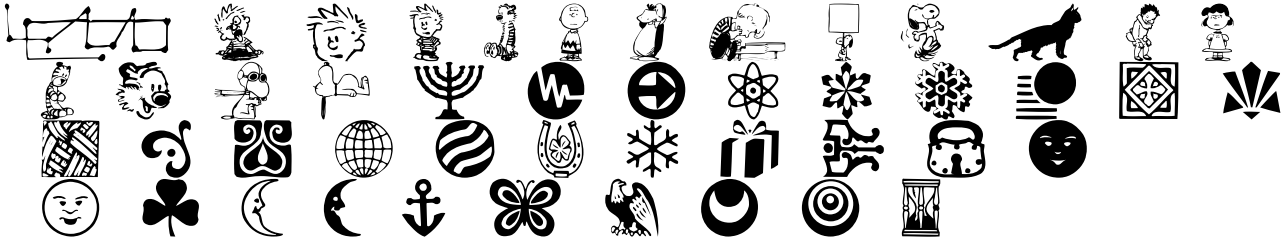


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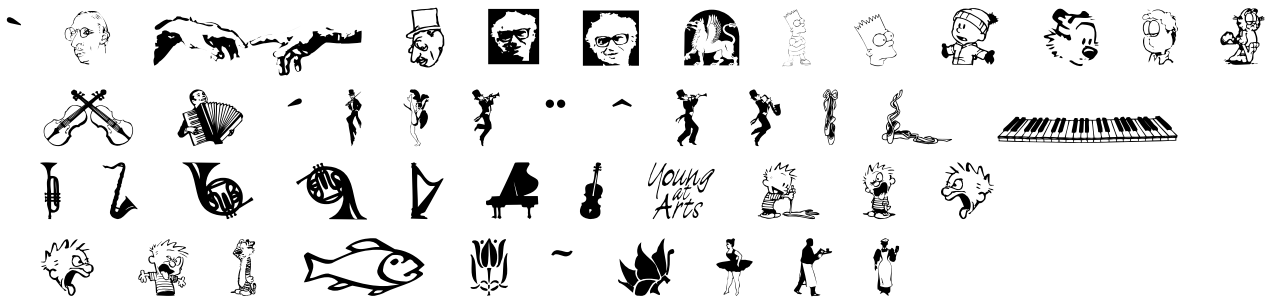
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Wild Thing/24 point/Style Sheet

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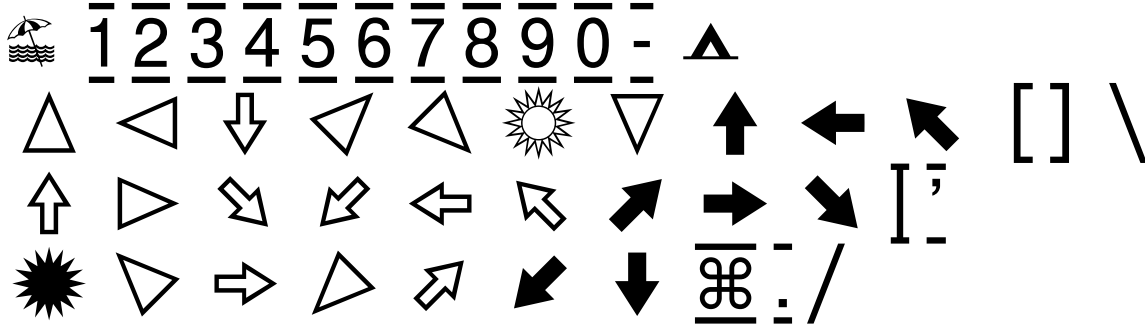
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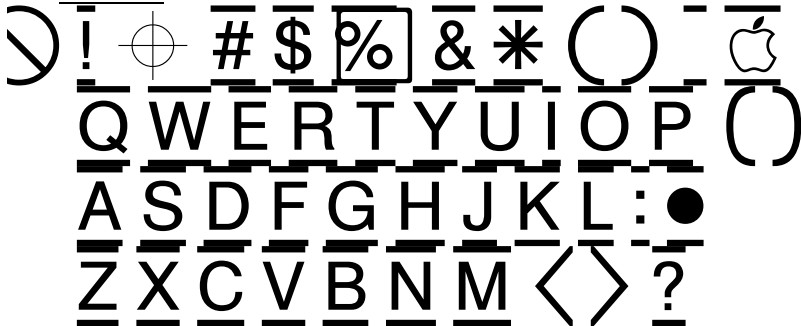
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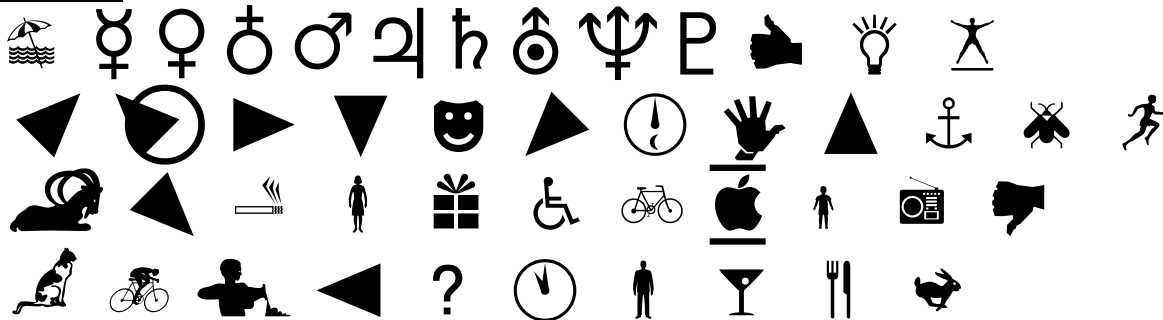
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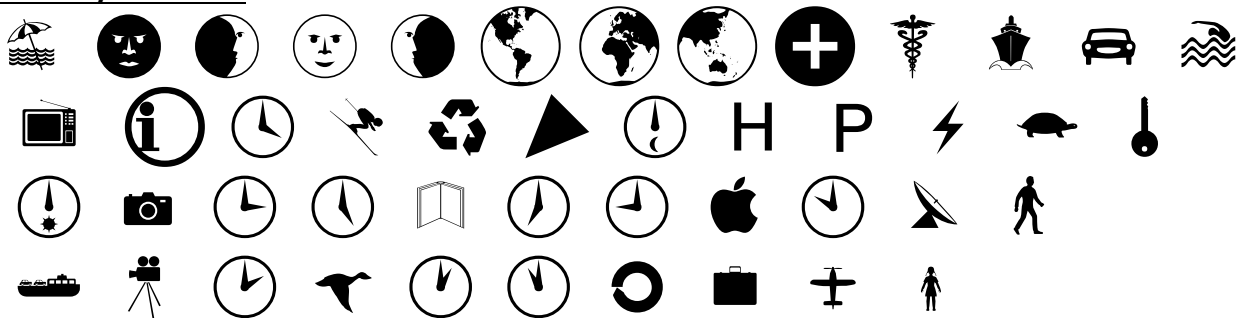
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Design: **Rob Carter**

Very Nice!

Wadsworth A. Parker, responsible for issuing new types at the Bruce Foundry and later at the American Type Founders, is thought to have named Bookman around 1900. It was adapted by ATF from the Bruce Foundry's Old Style Antique No. 310. Subsequently, several other manufacturers have adapted versions of Bookman, including Ludlow, Linotype, Monotype, and ITC.

It is fair to say that Bookman has always been a subject of controversy among typographic designers. Some consider it a face of great distinction; others hold it in contempt. Despite any misgivings about the face, Bookman has been widely used throughout the century in advertising and in books. Its popularity in advertising is partly due to the many swash variants of the letters which appeal to some art directors. Book designers sensitive to the visual attributes and spacing requirements of Bookman have created masterful pages with this typeface.

Bookman was first designed as a primer or book face. It has a very heavy but open appearance, with generous counters and subtle contrasts between the different parts of the letters. The ascenders and descenders are very short. The transitional serifs, as in the **E** and **F**, are large, and the **C** terminates without a bottom serif. The **T** has oblique serifs; the **M** has parallel stems, and the **W** possesses center strokes that join at cap height.

Bookman continues today to be used primarily in advertising. Given current trends in book design, Bookman is less often the typeface of choice. Considering the fickleness of typographic taste, perhaps this classic face will again in the future curve upward on the acceptance scale.

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ITC Bookman

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Typography, the major communications advance between the invention of writing and the age of electronic mass communications in the twentieth century, *played a pivotal role* in the social, economic, and religious upheavals that occurred during the fifteenth and sixteenth centuries. The modern nation developed as a result of the vigorous spirit of nationalism that swept over Europe and led to the American and French revolutions of the late eighteenth century. In addition to being a powerful vehicle for spreading ideas about human rights and the sovereignty of the people, typographic printing stabilized and unified languages. Illiteracy, the inability to read and write, began a long, steady decline. Typography radically altered education. The medieval classroom had been a scriptorium of sorts, where each student penned his own book. Learning became an increasingly private, rather than communal, process. Human dialog, extended by type, began to take place on a global scale that bridged time and space. Gutenberg's invention was the first mechanizat

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Goudy Extra Bold

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As Krause explains in great detail, colors can be combined in a variety of ways. However, color is not randomly selected. Color palettes can come from many places such as a graphic used in the page layout, organizational colors, seasonal colors, colors thought to represent or express a particular mood, etc. This assignment is designed to help you understand how to effectively choose color palettes and create effective designs.

Requirements

- Using the newsletter design from earlier in the semester, adapt the masthead to be a “newsletter from college,” or “friends of x” newsletter. Add a few design elements: rules, shaded boxes, etc. Insert a new photograph.
- Write some new text (enough to fill the page) explaining the various color palettes, which ones work best and why, etc. Create/locate your own examples of each of the color concepts that you discuss and integrate the examples whenever possible.
- Use a 10 pt. font or smaller.
- Apply the following color palettes to your newsletter:
 - Monochromatic (use different hues of one color)
 - Complementary
 - Split Complementary
 - Triadic
 - Non complimentary (random)
- Save each palette version as a PDF and place your work in the drop box as follows:
Color_LastName_FirstInitial.PDF



Spectra

December 2007

Promoting the study, criticism, research, teaching, and application of the principles of communication

Financial Future: Strategies and New Ventures

Roseann Mandziuk, Director, NCA Finance Board



The Finance Board is charged with oversight, investment, and policy responsibilities in relation to NCA's financial activities. During 2007 the Finance Board managed and initiated a wide range of activities, including oversight of income and expenditures, shepherding our investment strategy, and approving several new policies and projects. I am happy to report that our financial foundation is sound, and growing stronger.

As I reflect on my three years of service on the Finance Board, I am struck by how much our association's financial picture continues to improve. When I first joined the Board in 2005 we cautiously were beginning some new ventures: building a broad strategy to invest our funds, investigating new income streams such as renting the Carriage House property that stands behind the townhouse housing the National Office, and resolving to create a contingency fund that would eventually reach a level equivalent to nine month's operating costs to protect the association.

Now, at the close of 2007, not only is NCA's financial profile extremely sound, but the association is poised for the first time in many years to have sufficient funds to strategically employ in new ventures to advance the discipline and to provide members with new services and opportunities.

One powerful measure of our solid financial situation is the asset to liabilities ratio that is reported each year when the members of the Finance

See "Financial Future" on page 4

Year End Review From Research Board

Dawn O. Braithwaite, Director, NCA Research Board

The work of the Research Board (RB) is firmly linked to NCA Strategic Plan, concentrating on discipline advocacy and promoting communication scholarship externally, and to our campuses and communities. Our goal is to seek information and opportunities involvement for NCA members and to promote the scholarship of NCA members.

This year, RB undertook outreach opportunities with the National Endowment for the Humanities (NEH), the National Science Foundation (NSF), and the National Institutes of Health (NIH). We hosted Program Directors from NSF at the 2006 and 2007 NCA conferences. In 2007 NCA had its largest delegation to date for the National Humanities Advocacy Day. The board anticipates that discussions on the big picture issues associated with outreach, to which the board is a main contributor, will be part of the 2008 revision of the NCA Strategic Plan.

The board has coordinated the efforts to produce a whitepaper on "Communication as a Humanity," which is available on the NCA website. This is the culmination of a long and important project for NCA and the leadership of Barbara Biesecker and James Darsey, as well as the members of the Humanities Steering Committee, has been key. Find the document on the Research section of the NCA webpage: <http://www.natcom.org/nca/Template2.asp?sid=7>. The board is working on a brochure on humanities scholarship, which will be ready in early 2008.

See "Year End Review" on page 4

Scanning is a fairly common activity for professionals especially when paper photographs or negatives are the only source available, such as with archived photographs, or when documents need to be scanned and uploaded for research or professional purposes.

To effectively scan documents you need to understand the difference between screen or tonal art, line art, and photographs, as well as understanding how to make decisions about resolution.

Requirements

- Obtain three old family photographs that you are interested in preserving and bring them to class.
- Scan each photograph and save as Tiff files at no less than 300 dpi. Note: a 3x5" color photograph saved at 600+ dpi could easily take up 50–100,000k. For this class, do not scan the pictures at that resolution.
- Place the pictures into your newsletter from earlier in the semester as a feature story and write 300 words about the pictures placing them into some sort of family context. Note: keep the tone professional—no contractions, no jargon, no colloquialisms, etc. *Alternatively*, create a holiday card using the images as a montage and write a festive (300 word) holiday (Valentines day, Purim, New Years, Birthday, etc.) message.
- Save this document as an “optimized” PDF and upload the document as you have with other documents.

As with the tool activity for InDesign that you conducted early in the semester, this activity is intended to get you up to speed on Photoshop's tool pallet. Although all Adobe products have similarities, Photoshop, as a graphics-editing tool, has many additional tools not found in InDesign or Illustrator such as the "cloning stamp" for copying textures, the "healing brush" for eliminating wrinkles, flaws in photographs, etc. and the "magic wand" tool (also in Illustrator) that makes selecting complicated objects easier. Additionally, Photoshop has dozens of "filters" that are used to create special effects such as blurs, distortions, wind effects, and many artistic effects that can mimic painting.

You will learn about raster or bit-mapped graphics, as opposed to vector graphics. You will learn how to execute basic photo edits like removing wrinkles and whitening teeth, how to use the "extract tool" to remove unwanted parts of images or move people to different settings, how to use the dodge and burn tools, and several other basic photo corrections. And you will learn how to apply typographic effects in Photoshop.

Requirements

- Read the Photoshop tutorials at: "<...>" and read the Photoshop tutorials on Learn.
- Edit the photograph(s) provided making an effort to fix all of the flaws or problems that you can identify. Be sure to use as many of the tools as you can.
- Obtain several old family photographs, scan them, and bring them to class.
- Write 300–350 words. Do not use Times.

The Photoshop activities will consist of several activities over several weeks. See additional handouts.

This assignment is intended to get you started with Acrobat. Many people are unaware of what Acrobat has to offer besides PDF files. Acrobat also has editing tools, form tools, security commands that can be used to prevent viewing, opening, or printing files, and a number of other features. This assignment will expose you to many of the features of Acrobat so that you can see how it might fit into your workflow.

Requirements

- Write ten survey questions in either Word or InDesign asking about something related to a project that you have in another class. This does not have to be original but make sure to create both open ended as well as closed ended questions.
- Be sure to include complete contact information at the top of this document.
- Record a one-minute video of yourself explaining how to answer the questions on the survey. For class purposes you can do this with a cell phone, digital camera, a computer with a Web camera, etc., or come to my office and use my computer (in real life you would want a high quality camera for this rather than a cell phone) Bring both files to class on a flash drive or send them to yourself so that you can download them in class.
- In InDesign, place the video near the top of the page. Place your contact information to the side of that at the top. Place your survey questions into the remainder of the page. Export this as a PDF document and save.
- Do not place boxes around anything.
- Open the document in Acrobat. Run the form field recognizer. Edit the boxes to allow for responses. Edit text boxes to allow for wrapping and auto adjusting of text.
- Create a second PDF file from a text document that you scanned into the computer or downloaded as a jpg. Run the OCR feature and make the entire document searchable. Save this file and combine with the survey into the same PDF document.
- Use the edit tools to redact your telephone number(s).
- Use the security features to prevent copying or printing of the document. Use the first five letters (or all if shorter) of your last name to create a password and upload the file to the Drop box.

Although you would not create a survey that included redacted information (you would just leave it off), and although you would not typically lock a survey, this activity should give you a handle about how to use these features. Especially useful is understanding how to edit PDFs, how to combine pages, how to reorganize documents, how to integrate form features into documents, etc.

Illustrator is the program of choice for most professionals when creating artwork, vector-graphics, and logos. This assignment is intended to get you started using Illustrator. As you did with InDesign you will create a document using all of the tools on the toolbar. You will also create a series of stylized logos for a group/club on campus that I assign you. (Extra credit if they adopt your logo).

You will learn to use the pen and pencil tools more effectively, as well as how to stylize text in Illustrator. You will also learn how to use the symbol painter, paintbrush, and other tools to add details and create basic graphics.

Requirements

1. Create a 1–2 page tools handout explaining how to use each tool on the toolbar and providing an example of its use. See sample. Do not place boxes around anything. Use layout guides. Use Grids.
2. Based on the club or organization that I assign, create a series of logo designs and variations.
 - Begin by writing 100–200 words explaining what colors, shapes, images, symbols, fonts, etc. might represent the organization you have been given.
 - Next, based on the analysis you conduct, fill a piece of paper with at least a dozen hand drawn (or painted) thumbnails sketches or ideas for logos. Show these to a few of your friends and based on their feedback and your own aesthetic sense, select five designs to turn into logos.
 - Next, draw the five logos in illustrator and create at least three different variations based on color, font, or other design elements. Include a 50–100 word description with each logo explaining your design choices and why they make sense in the context of the organization.
 - Save all of the samples (and descriptions) as separate pages in an Acrobat file (i.e., one logo and its variations along with the descriptive paragraph on each page). Attach a proper cover page. Upload both the PDF and the Illustrator file to the drop box as: Logo_LastName_Initial. PDF (and Logo_LastName_Initial.ai).

Stationery pads and templates are another common tool used by organizations to streamline productivity. Stationery files are documents that are essentially saved in a near-complete form and used as templates for writing activities that occur all of the time: news releases, fact sheets, fax cover pages, form data, etc.

In general, there are two primary ways to create a stationery document:

1. Create the document until it is in the form you want to save and under file/"save as," select "document template" or "stationery document."
2. On a Mac, you can also select any file by clicking on it one time and going to file/get info (command i); under "general" select "stationery pad"; close the window. Now, when you double-click on file or select open, a copy of the file will open and the original will remain unchanged.

Requirements

- Create two templates in Microsoft Word. One for a memo, and one for a news release. Follow the "news release checklist" (Learn.ou).
- Do not use one of Microsoft's memo templates. They are all bad. Instead, create your own. Consider adding your initials at the top next to your name using a Wacom Tablet, or carefully written with a mouse.
- Upload both template files as Template1_LastName_Initial.doc, etc.